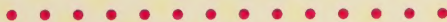
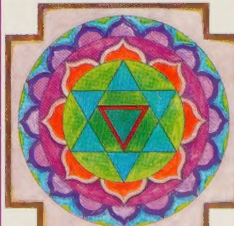
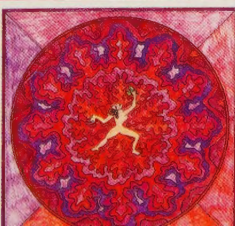




Coloring the
SACRED FEMININE
A Mini Mandala Coloring Book



SUSANNE F. FINCHER





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Coloring the Sacred Feminine

A Mini Mandala Coloring Book



Susanne F. Fincher



Shambhala
Boulder
2016

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Introduction

C. G. Jung observed that at times of stress accompanying personal growth, adults instinctively return to making circular designs. He called these designs *mandalas*, from the Sanskrit word meaning “sacred circle.” Jung recognized that creating mandalas supports the urge to find a sense of balance, meaning, and wholeness.

—Susanne F. Fincher

The sacred feminine refers to the divine symbolized as a female personage with qualities such as creativity, nurturing, and mystery. *Goddess*, and the *Great Mother* are some of the names for the sacred feminine. For ancient people, it was obvious that the Goddess held their lives in her hands.

It was she who generated the rhythms of the seasons, she who held the power of the moon that makes plants grow. She ensured that plenty of healthy young deer, rabbits, and horses were born in the spring. It was she who ruled the ocean, and brought sea creatures into the fishermen’s nets, and kept the

sea gentle as they harvested their catch. Her springs of clear water offered cool refreshment and miraculous healing, while her rivers and seas were sacred crossing points from this world to the next. It was she who helped a woman hold the affection of a husband or a lover, and she who granted the wish for a child. She it was who presided over life, and the life-giving energies of nature. And it was she who welcomed the dead back into her embrace. The people buried their own in her earthen womb, tucking them in like children after a long, tiring day. The Goddess set all in order—the cosmos and the great round of human existence, birth and life and death. All were her creations.

The sacred feminine is expressed in rhythmic patterns that convey energy, movement, and continuity. Examples include the steady heartbeat of a drum, the chanting of sacred syllables, the circling movements of dance, and the rhythmic visual forms of meanders, zigzags, crisscrosses, spirals, and circles. Reverence for the Great Mother was part of daily life, as revealed in ancient shards of pottery decorated with snakes, flowers, birds, and the Goddess herself, with her wavy hair, full breasts and owl eyes, with her triangular pubis, and her round, oval, or fish-shaped vulva (see mandalas 1–11).

J. D. Cooper describes the symbols of the Goddess: “the crescent moon, crown of stars, blue robe, horns of the cow, the spiral, concentric circles, all waters, fountains, wells, all that is sheltering, protecting, and enclosing—the cave, wall, earth mound, gate, temple, church, house, city—all vessels of nour-

ishment, and breasts as nourishment, all containers of abundance, and all that is hollow and receptive—the cup, cauldron, basket, chalice, horn of plenty, vase, *yon*i (vulva)—all that comes from the waters—shells, fishes, pearls.” Among birds, her companions are the dove, swan, goose, crow, and owl. Her creatures include the bear, cow, horse, sow, rabbit, snake, cat, and dog. Among her flowers are the lotus, lily, and rose. Trees and their fruits are associated with her, as are groves of trees, stones standing like trees, and pillars suggesting tree trunks.

Circles have expressed the essence of the sacred feminine from very early times. They elegantly convey the mysteries of life, beginning with the wonder

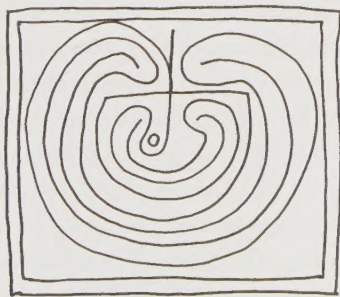


Figure 1. Labyrinth pattern used by women in India to focus concentration during childbirth. (After Khanna, p. 157)

of birth (figure 1). Images of women with big hips and breasts full of life-giving nourishment date from 25,000 B.C.E. (figure 2). Birth shrines with circular designs and images of women giving birth date from around 12,000 B.C.E.

The circle functions to generate, yet safely contain and regulate, the life force associated with the sacred feminine. Prehistoric circles of standing stones—such as those at Stonehenge, Avebury, and Callanish in the British Isles—are sites where the natural cycles associated with the Goddess were observed and celebrated. Standing stones are often placed near water and constructed with reference to seasonal alignments of the sun, moon, and stars. The life-death-



Figure 2. The Great Mother Goddess gives birth, supported by her animals. Turkey, c. 6000 B.C.E. (After Gimbutas, p. 107)

rebirth cycles of the seasons—and of human life—were venerated in these places, as nearby burial sites attest.

A shrine more than ten thousand years old discovered in India is comprised of a circular platform of sandstone supporting pieces of striated rock. Nearby pieces, fitted together with matching elements on the platform, form a triangle of stone in shades of red. The use of such abstract symbols to convey the living presence of the Great Mother continues even today in India in mandalas called *yantras*.

Over time, the Great Mother became numerous goddesses symbolizing the qualities once gathered into one. In her benevolent, nourishing, creative aspect, she is Danu, Isis, Ceridwen, Inanna, Lakshmi, Parvati, Tara, Kuan Yin, Demeter, and Sophia. As the dark, mysterious and familiar with death, she is Erishkegal, Kali, Durga, Lilith, Hecate, Medusa, and the Black Madonna. With the introduction of male sky gods, the old goddess religion was discredited, yet it persists, with its lore of healing herbs, midwifery, and earth-centered rituals, even into modern times. Let us consider the Virgin of Guadalupe.

Mexico's patroness, the Virgin of Guadalupe, is a popular icon of contemporary Latin American Christianity. She first appeared in 1523 to Juan Diego, a simple Indian, on Tepeyac Hill near Mexico City. The apparition of a dark Indian maiden wrapped in a blue mantle commanded him to build a church on that spot. When the bishop demanded a sign, Guadalupe directed Juan Diego

to gather roses from the garden that had miraculously sprung up at her feet and take them to the bishop. Juan Diego obeyed, and when he opened his serape to let the roses tumble out, the bishop was amazed to see the image of the Virgin on the cloth itself. The Catholic Church accepted the miracle, and a church was built on the spot. But there were those who questioned Guadalupe's sudden popularity only ten years after the Spanish conquest. The historian Frank Waters quotes Father Sahagun writing of his doubts:

Near the mountains there are three or four places where they used to offer most solemn sacrifices, and to which they came from distant lands. One of these is on a little hill they called Tepeyac, now named Our Lady of Guadalupe. In this place they had a temple dedicated to the mother of the gods whom they called Tonantzin, which means "our mother." Thither they came from far distant regions . . . men, women, boys, and girls, and brought many offerings. There were great assemblages and all said, "Let's go to the festival of Tonantzin." Now, the church built there is dedicated to Our Lady of Guadalupe whom they also call Tonantzin, imitating the prelates who called Our Lady the Mother of God (in Aztec), Tonantzin. And so they still come to visit this Tonantzin from afar, as much as before; a devotion which is suspicious because everywhere there are many churches for Our Lady

and they do not go to them, but come from great distances here to their Tonantzin as before. (See mandala 13.)

The Virgin Mary is an important symbol of the sacred feminine in Christianity. Like the Goddess, she is associated with white lilies, fragrant roses, white doves, and the moon. Although she is considered mortal in traditional church doctrine, Mary shares many attributes in common with the goddess as loving mother. Like Kuan Yin, the feminine Bodhisattva of Compassion in Buddhism, Mary is kind, patient, and caring. She hears the prayers of all the people, no matter how poor, and intercedes on their behalf with her son Jesus and God the Father. Like the Phrygian goddess Nana, she is a virgin who gives birth to a divine child. Like Demeter, her god-child rises from the place of the dead to live again.

Mary is appreciated as a counterbalance to an exclusively masculine God in Christian tradition. David Kinsley explains that “for millions of her devotees her power, influence, and grace have overflowed the categories that would restrict her to a subordinate, peripheral role.”

Such devotion to the sacred feminine is found also in India, where the Goddess is described as “lotus-born,” “standing on a lotus,” “lotus-colored,” “lotus-thighed,” “lotus-eyed,” “decked with lotus garlands,” and “abounding in lotuses.” Among her many names are Padma and Kamala, both meaning

“lotus.” The lotus signifies the presence of the ancient Great Mother even when she is not named. Lotus petals adorn mandalas, alluding to the primordial Great Mother as the doorway of creation. As Heinrich Zimmer explains:

When the divine life substance is about to put forth the universe, the cosmic waters grow a thousand-petaled lotus of pure gold, radiant as the sun. This is the door or gate, the opening or mouth, of the womb of the universe.

The lotus also signifies the aspiration to transcend mundane existence. As the lotus is rooted in the mud beneath still waters, and rises above the water to bestow its magnificent flower, so spirituality is rooted in, yet transcends, the ordinary. This earthly aspect of the Goddess is especially important in rural areas where village women sculpt small mounds of cow dung to represent her during seasonal festivities. In both Hindu and Buddhist iconography, the enlightenment of gods and goddesses, buddhas and bodhisattvas, is shown by their being seated upon a lotus cushion. (See mandala 43.)

With the coming of patriarchal religion to India, the Great Mother gains a consort. The pair represents the complementary forces symbolized by the female and male energies of nature. The goddess, Shakti, is primordial energy, envisioned as the creative force that quickens and sets in motion the rhythms

of life. The god, Shiva, is cosmic consciousness, the essential ground of all phenomena. In the tantric view, all that exists flows from the creative play between these two forces.

Shakti easily transforms herself into many separate manifestations, each a goddess in her own right, yet tethered to the central goddess Shakti. These goddess manifestations split off from the central goddess Shakti, just as sparks shoot off from a fire. Shakti and her circle of sparked-off goddesses comprise a *Shakti cluster*.

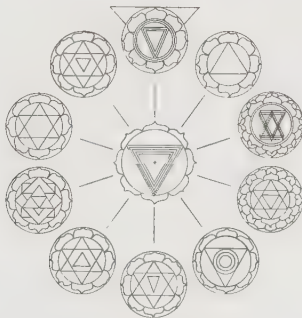


Figure 3. Yantras of the Ten Mahavidyas, goddesses who manifest aspects of Kali (center yantra). From the top clockwise: Kali, Tara, Shodashi, Bhuvaneshvari, Chinnamasta, Bhairavi, Dhumavati, Bagalamukhi, Matangi, Kamala. (After Khanna, p. 59)

The goddesses in a Shakti cluster sometimes have their own yantras. An example of this is the yantras of the Ten Mahavidyas who emphasize the cyclical nature of existence (figure 3). Like a turning wheel of fortune, the conditions represented by the goddesses follow in a logical order from positive to negative and back again to positive. Envisioning the yantras superimposed on the face of a clock, Kali occupies the high-noon position. The other goddesses take their positions in a clockwise fashion beginning with Tara, then Shodashi, Buaneshvari, Chinnamasta, Tripura Bhairavi, Chumavati, Bagalamukhi, Matangi, and



Figure 4. Nitva Shaktis (moon goddesses) are associated with moon phases. Clockwise, beginning from the dark new moon, goddesses one by one add to the brilliance of the moon with their presense.

Kamala. The Mahavidyas personify the endless becoming of the universe that causes all things to be transitory.

Another Shakti cluster, the sixteen Nitya Shaktis (moon goddesses), symbolizes the phases of the moon (see figure 4). Khanna observes, “The Nithya-Shaktis combine the all-beneficent aspects of the Divine. The worship of their yantras grant boons, dispels fear and brings enjoyment to the worshipper.” (Yantras of the Nitya Shaktis are reproduced in mandalas 26–41.)

You can explore the symbolism of the sacred feminine as you color mandalas in this book. By focusing on mandala designs and adding your colors, you join with the artists who originated them, be they of the ancient past, or by inspired individuals of contemporary religions. I suggest that you relax and let the harmonious designs act upon you, just as ancient chants resonate within your body in calming, revitalizing ways. By engaging with the designs, choosing colors, and applying them, you bring the sacred feminine into the present through your own creativity. In this experience of coloring mandalas, may you find yourself attuned to the sacred feminine in ways that are resonant, healing, and enlivening.

Susanne F. Fincher
Atlanta, Georgia
2016

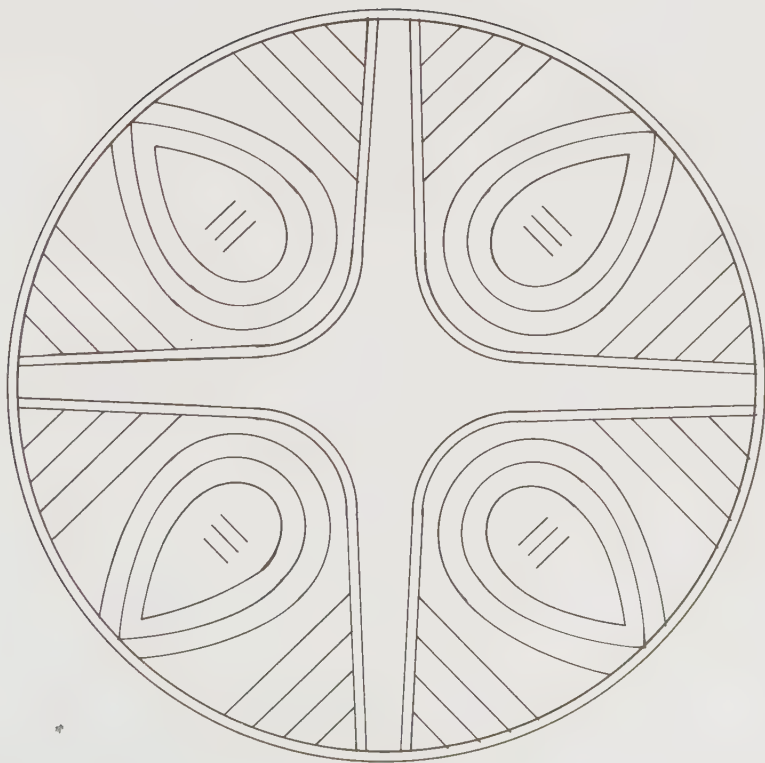
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MANDALAS FOR COLORING

Mandala 1

Tri-lines emphasize seed shapes that suggest the fecundity of the Goddess. Based on the design of a painted ceramic bowl. Spain, 3700–3500 B.C.E.



Mandala 2

Crescent moon shapes alternate with tri-lines, imparting the energy of the Goddess as life force. Inspired by a painted ceramic platter. Bulgaria, 4500–4300 B.C.E.



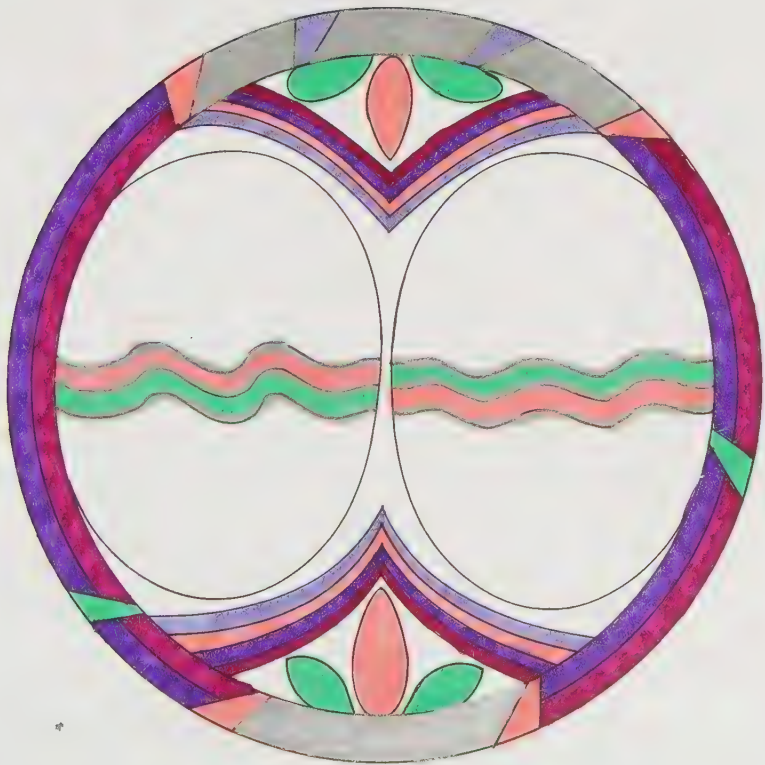
Mandala 3

Rhythmic lines suggest the order of nature in its gentle aspect, the Goddess as nurturing Great Mother. Inspired by an ancient pottery design. Romania, mid fifth millennium, B.C.E.



Mandala 4

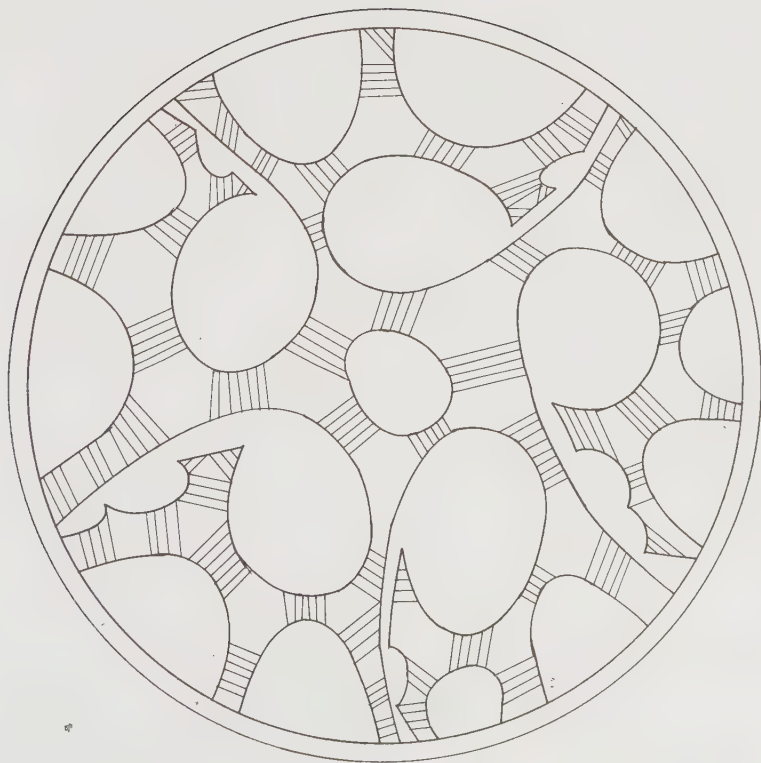
Fertility is celebrated in a design of double eggs, crossed or joined by a snake. Based on a painted ceramic design. Ukraine, 3500 B.C.E.





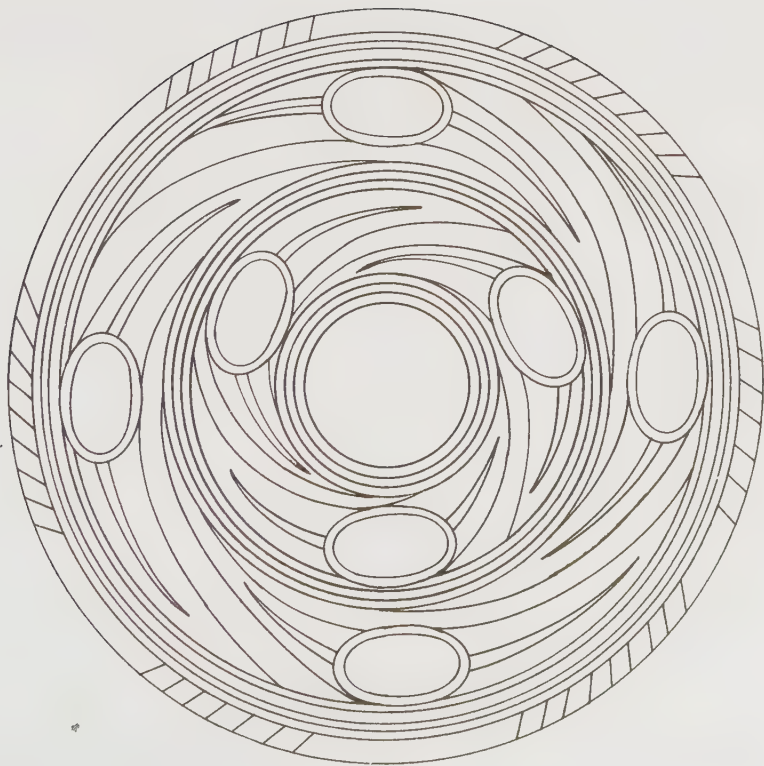
Mandala 5

Tadpole shapes suggest the generativity of the Goddess. Inspired by a ceramic dish, Malta, c. 3000 B.C.E.



Mandala 6

A whirl represents the generative energy within an egg. Based on a ceramic design. Bulgaria, 4500–4300 B.C.E.



Mandala 7

Her animals accompany the Goddess. The fish signifies her womb as the eternal source of life. The four-armed crosses are ancient auspicious symbols of the “sun wheel.” Based on the design of an egg-shaped amphora found in a tomb, Greece, 700–675 B.C.E.



Mandala 8

The Goddess is shown as a woman with the head of an insect. Winged hounds flank her. Double bull horns above her head suggest phases of the moon. Based on an onyx gem. Knossos, Crete, c. 1500 B.C.E.



Mandala 9

The Goddess rides a fabulous steed across crescent moon shapes—the image of “monthly” time passing. Based on a seal stone. Minoan or Mycenaean, c. 1500 B.C.E.



Mandala 10

The Goddess receives worship and gives abundance in this mandala design based on a gold seal ring. Minoan or Mycenaean, c. 1500 B.C.E.



Mandala 11

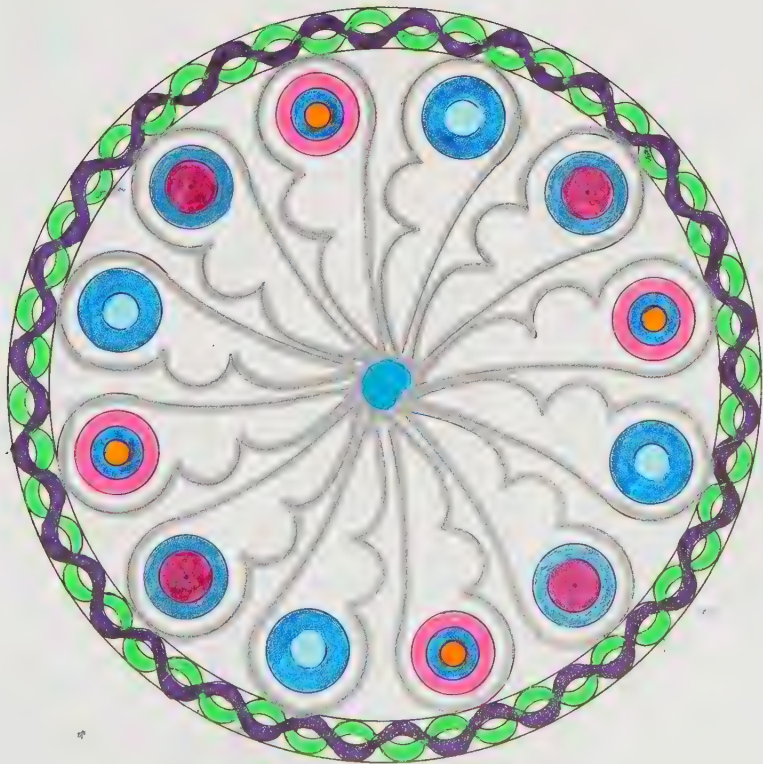
The Goddess bestows the gift of the olive tree, symbol of nature's bounty. Based on a gold seal ring, Minoan or Mycenaean, c. 1500 B.C.E.





Mandala 12

A feathery fan suggests the eternal spinning of the wheel of time, or the blooming of a fabulous flower.





Mandala 13

The Virgin of Guadalupe, beloved protectress of the people of Mexico. She stands on the crescent moon surrounded by roses, both ancient symbols of the Goddess.





Mother of God of the Myrtle Tree. The Virgin takes residence in the myrtle tree, once sacred to Cretan Aphrodite. Christian worship merges with older forms of veneration of the sacred feminine.



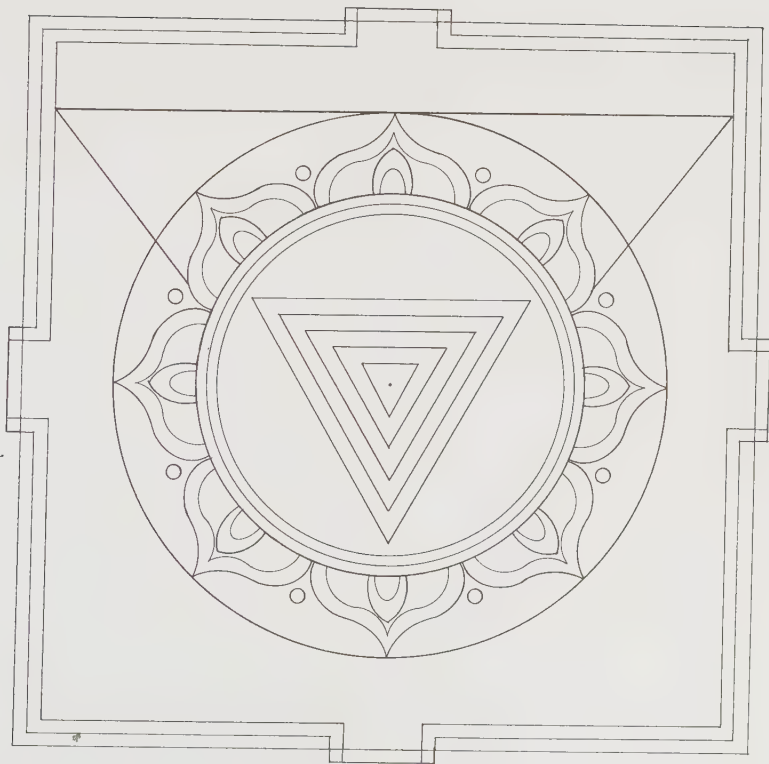
Mandala 15

Shakti is the female energy that spins the world into being. Color this mandala from the center out and you will manifest a starflower. In this activity you are like the creative goddess Shakti, transforming kinesthetic movement into color and form.



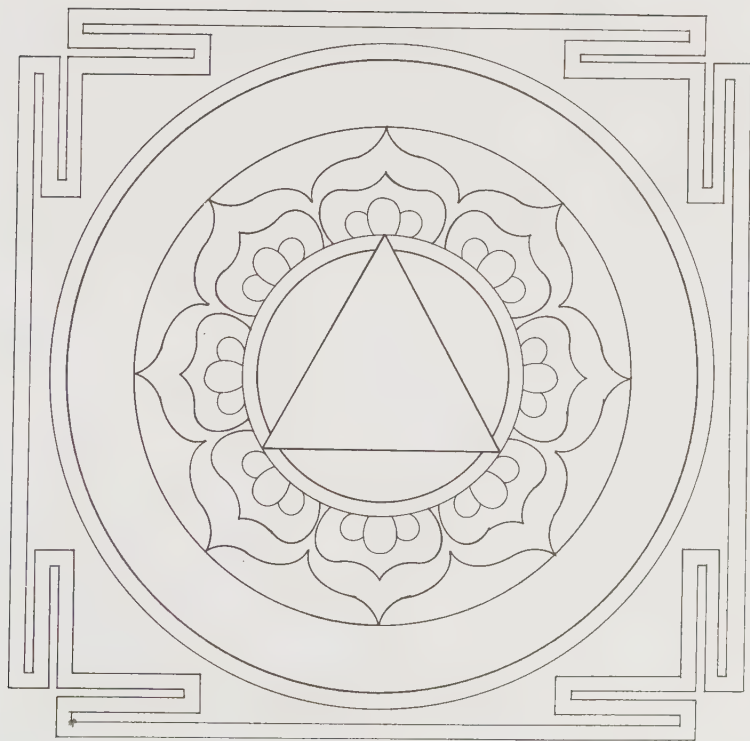
Mandala 16

Kali Yantra (first of the 'Ten Mahavidyas). Kali is the supreme goddess of time, presiding over the present moment that gives life its vitality and its transitory nature as well.



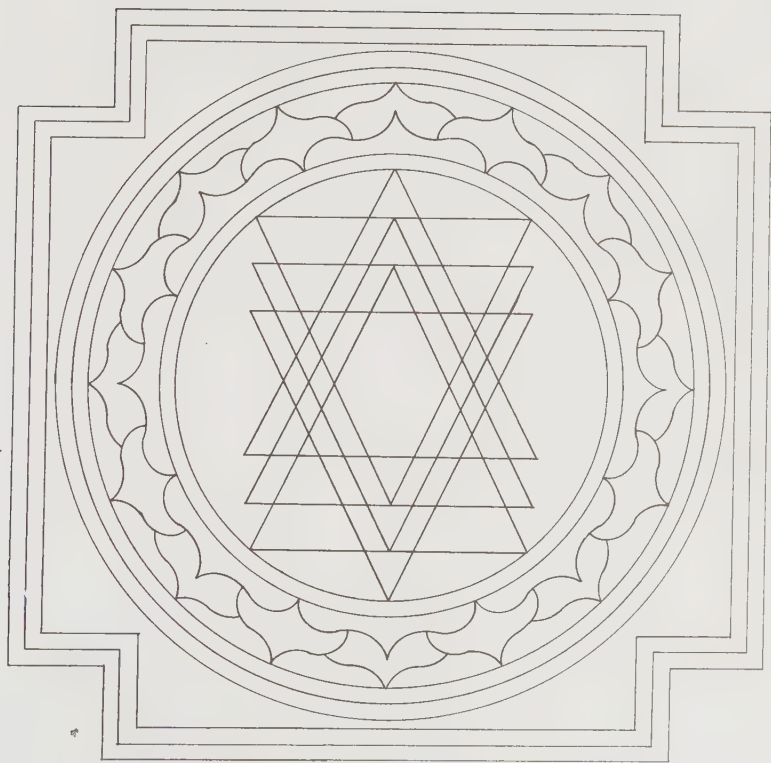
Mandala 17

Tara Yantra (second of the Ten Mahavidyas). Tara provides inspiration and assistance to those who seek personal transformation, healing, and protection.



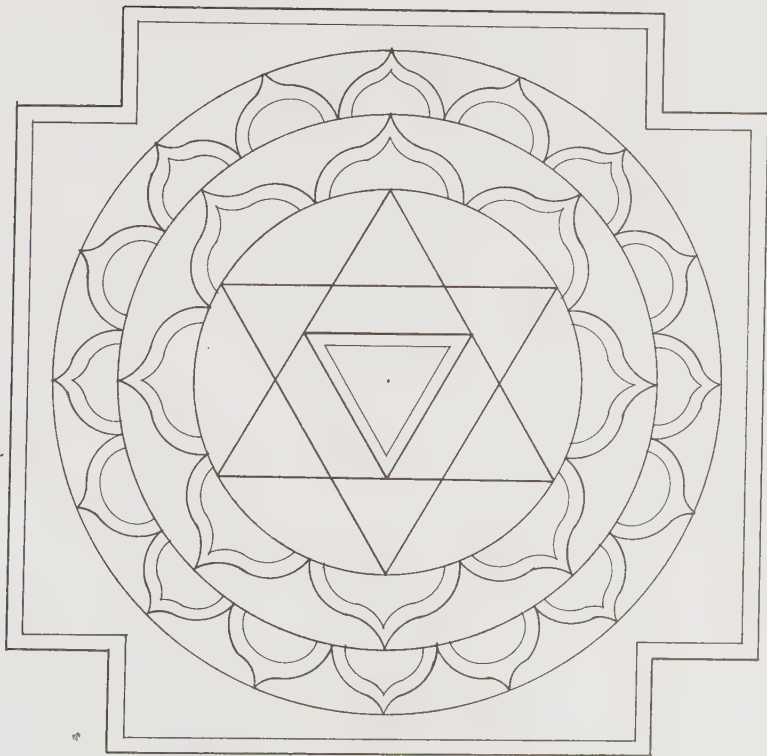
Mandala 18

Shodashi Yantra (third of the Ten Mahavidyas). Shodashi epitomizes the fulfillment of the creative cycle of the universe. Her essence is said to be like that of a beautiful, fresh-spirited 16-year-old girl, sweet and full of promise.



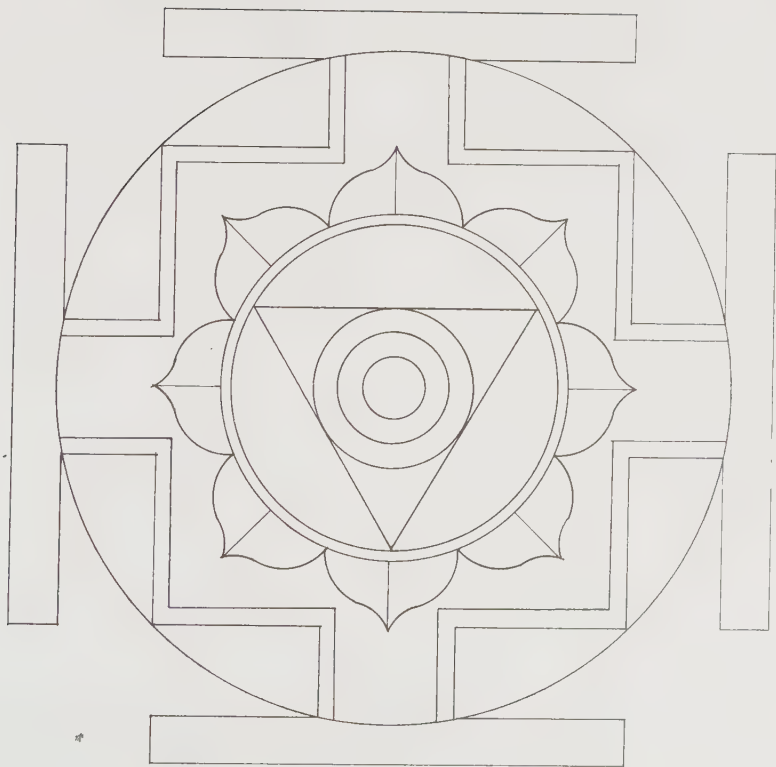
Mandala 19

Bhuvaneshvari Yantra (fourth of the Ten Mahavidyas). Bhuvaneshvari brings beauty, harmony, and good order into life. Yet even as she preserves order, she also warns against the mistake of clinging to order beyond its usefulness.



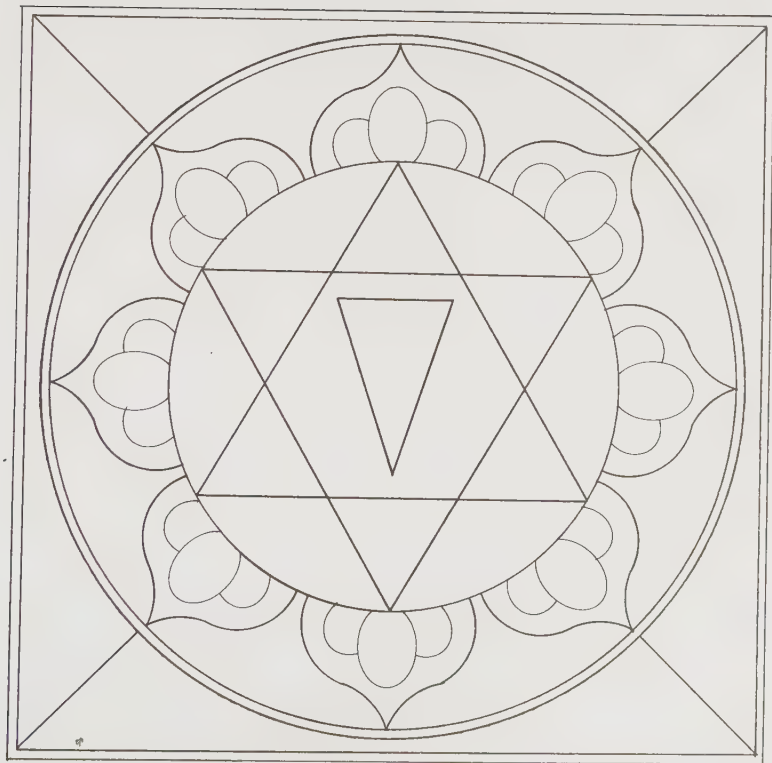
Mandala 20

Chinnamasta Yantra (fifth of the Ten Mahavidyas). Chinnamasta symbolizes the positive effects of self-sacrifice. She reminds us that sometimes it is good to “lose your head,” to let go of self-conscious thinking.



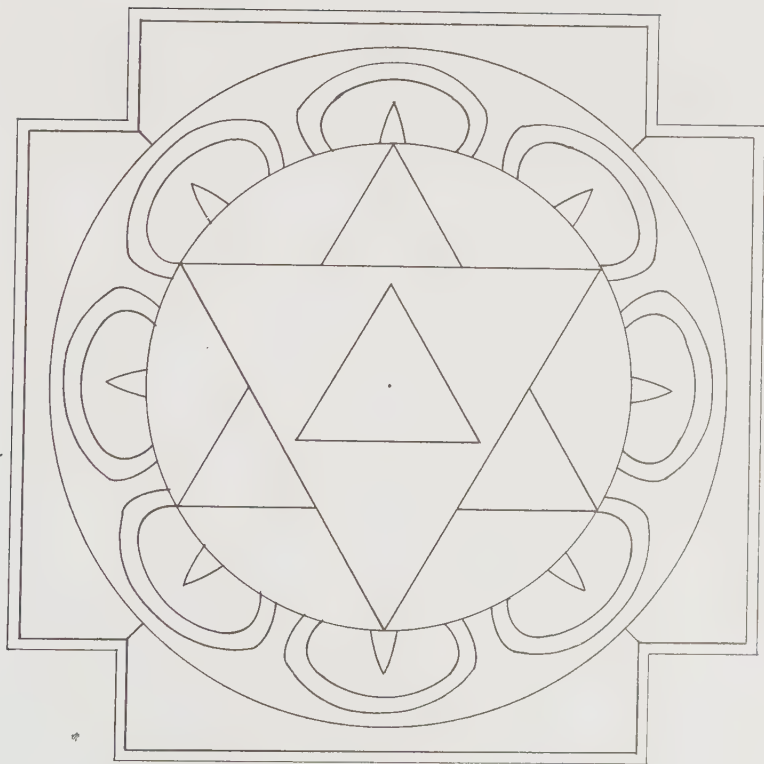
Mandala 21

Bhairavi Yantra (sixth of the Ten Mahavidyas). Bhairavi shows us that the end is ever present, in nascent form, from the very beginning of a process. The opposite forces of birthing and dying are acting simultaneously.



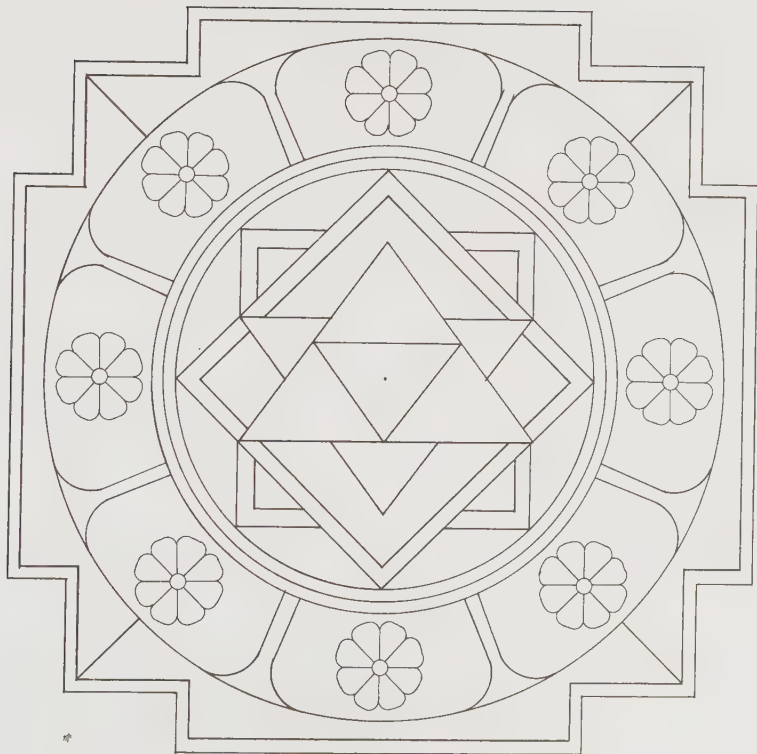
Mandala 22

Dhumavati Yantra (seventh of the Ten Mahavidyas). Dhumavati is associated with misfortune of all kinds. She brings on the darkness that must precede any process of renewal. Under her influence, we are encouraged to turn away from worldly pursuits and look inward.



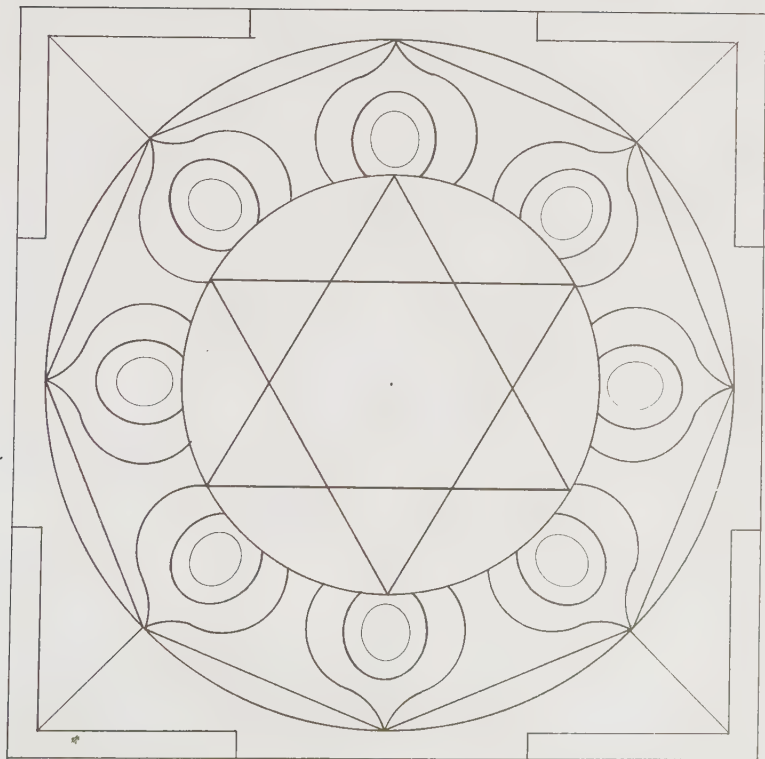
Mandala 23

Bagalamukhi Yantra (eighth of the Ten Mahavidyas). Propitiating Bagalamukhi gains her help in cooling a hot temper, dissipating storms and quieting turbulence of all kinds. She helps us remember that taking a moment to step outside our passions and calm down can enhance our creativity.



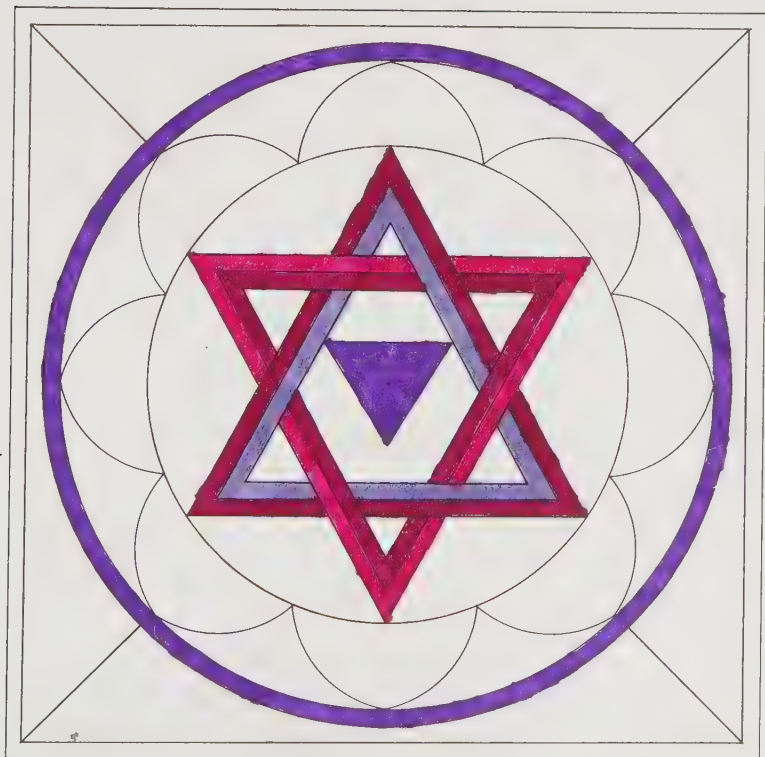
Mandala 24

Matangi Yantra (ninth of the Ten Mahavidyas). Matangi brings justice to those who deserve it, and grants wealth, psychic powers, and literary ability. With her “intoxicated limbs,” she is a powerful creative force. Matangi reminds us that even when we find ourselves at a disadvantage in a situation, we have options.



Mandala 25

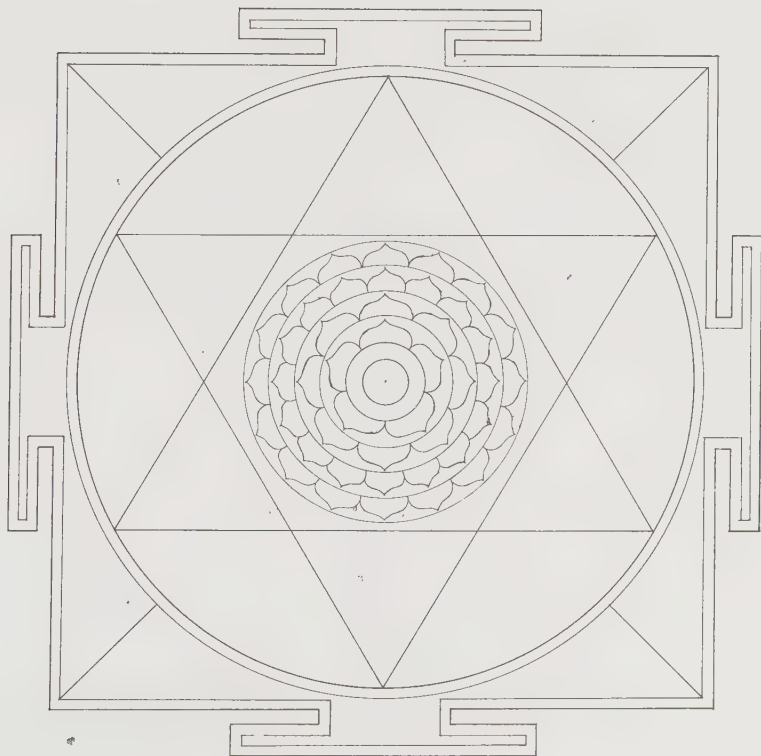
Kamala Yantra (tenth of the Ten Mahavidyas). Kamala is the primordial Lotus Goddess, and she, too, has her place here as an aspect of Kali. Kamala is benevolent and fulfills all our wishes. She suggests the underlying order, harmony, and beauty of the universe that many experience as the love of the Goddess.





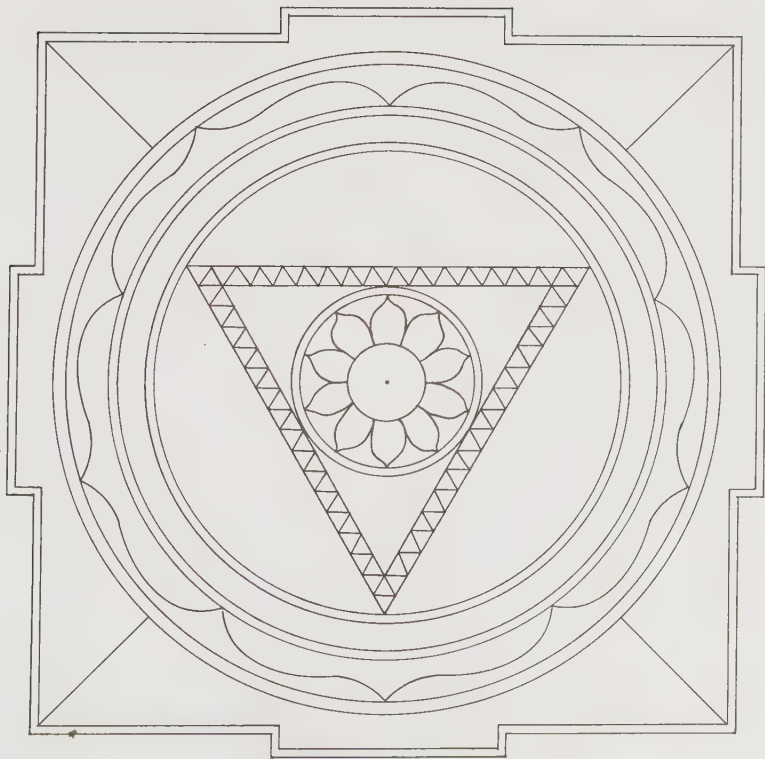
Mandala 26

Kameshvari Yantra (Nitya Shanti): Kameshvari, “lady of desire,” grants wishes. She is the goddess of the dark new moon. Kameshvari reminds us of the hidden beginning of any process, like the first rootlets put out by a planted seed.



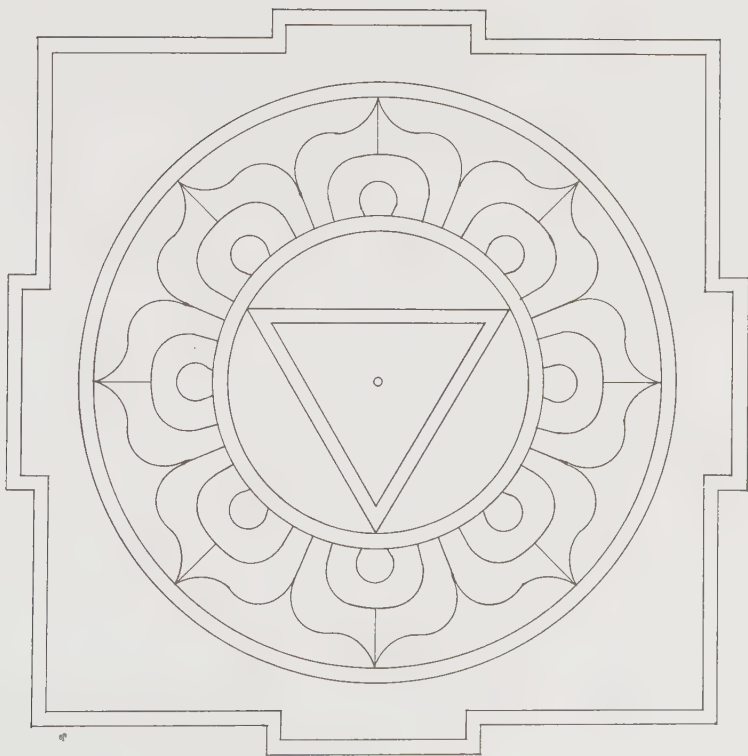
Mandala 27

Bhagamalini (Nitya Shakti). Bhagamalini, whose name refers to the flowering yoni (vulva), arouses and incites. She is a goddess of the waxing moon. Bhagamalini suggests the gathering of one's resources for creating something new.



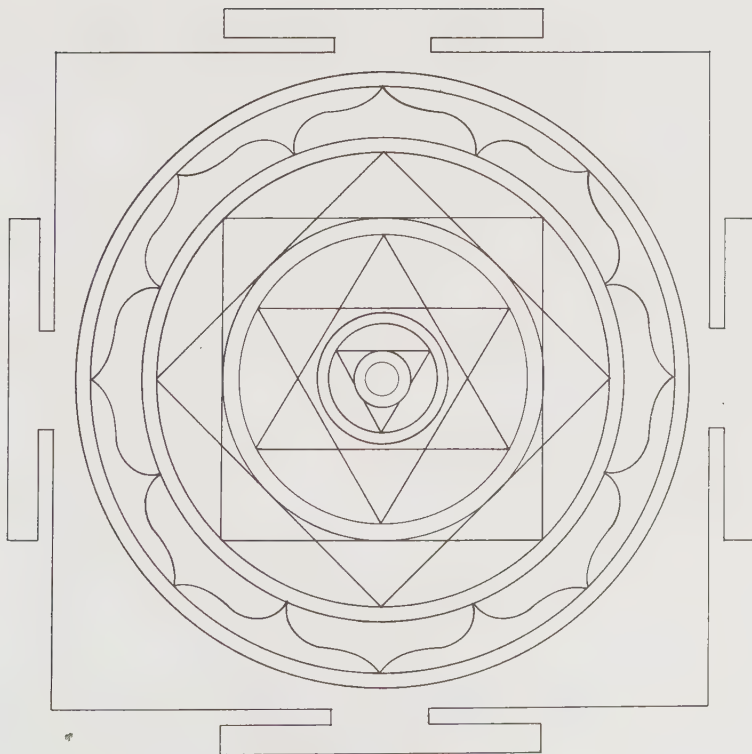
Mandala 28

Nityaklinna (Nitya Shakti). Nityaklinna, “always wet,” wears red clothing and grants supernatural powers. She is associated with positive energies of the waxing moon. Nityaklinna is a reminder of our power to create something never seen before.



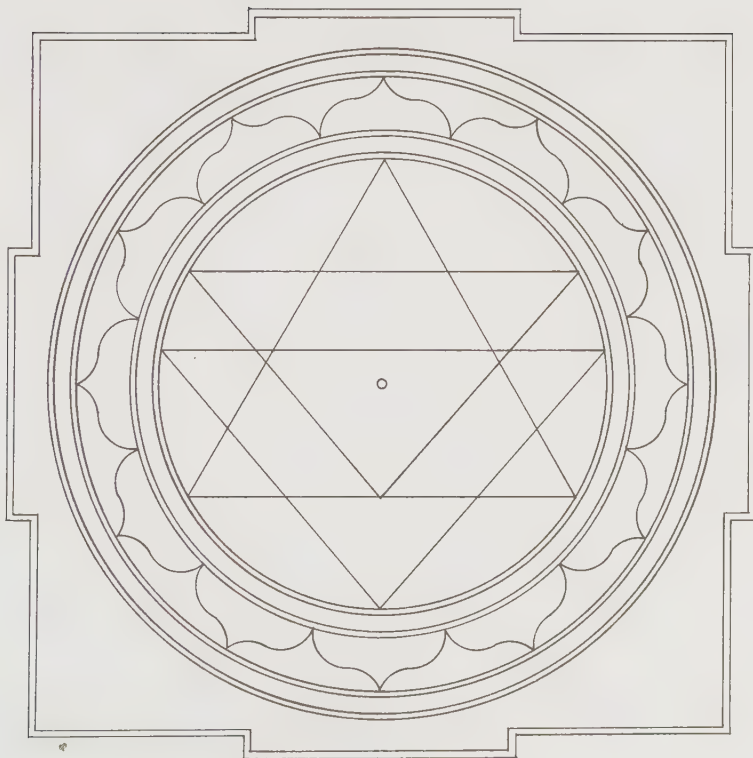
Mandala 29

Bherunda (Nitya Shakti). Bherunda smiles sweetly as she clears evil influences. She is associated with the waxing moon. Bherunda shows us that once we commit to action, a process is set in motion that carries us along with it, and doors seem to open at the right time.



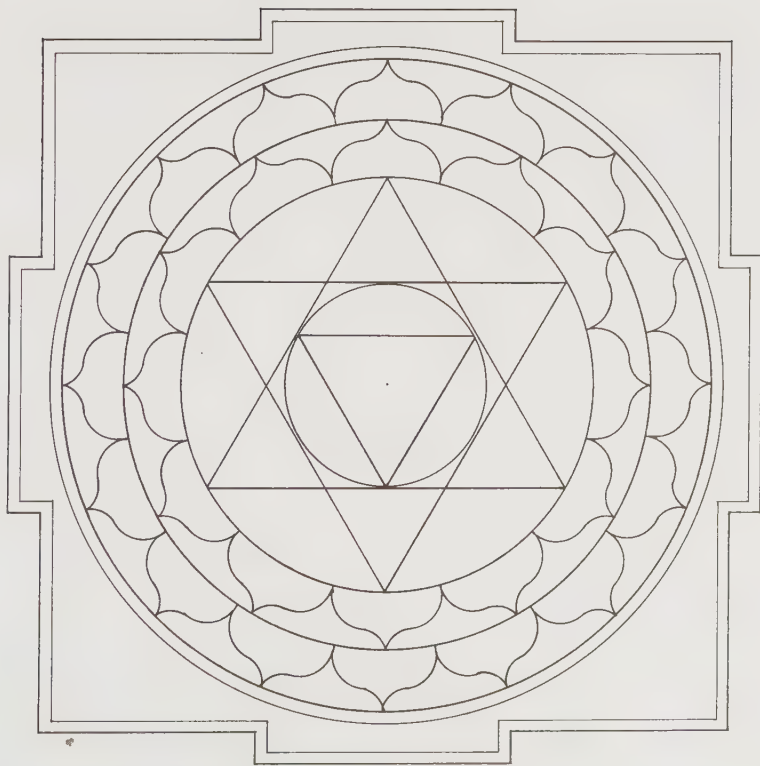
Mandala 30

Vahnivasini (Nitya Shakti). Vahnivasini, “dweller in fire,” dresses in yellow silk garments. She grants mastery over the forces of nature as a goddess of the waxing moon. Vahnivasini conveys the intensity and excitement of bringing something new into being.



Mandala 31

Mahavajeshvari (Nitya Shakti). Mahavajeshvari banishes cruelty. She wears a crown of rubies as she presides over her phase of the waxing moon. As we step into our creative power, self-doubts may be triggered, but these need not be a hindrance.



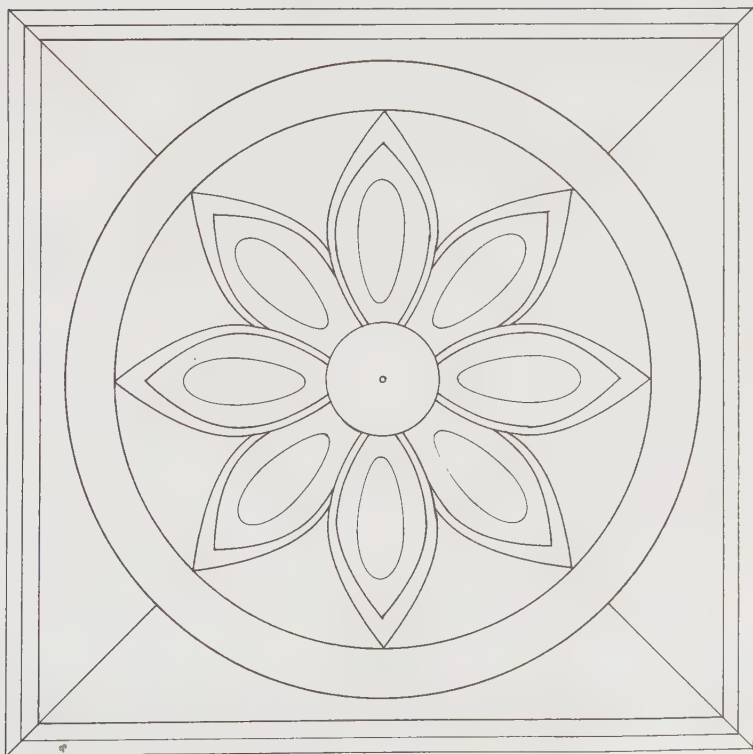
Mandala 32

Duti (Nitya Shakti). Duti, a goddess of the waxing moon, is as bright as the summer sun. She eliminates fear and brings prosperity. Duti conveys optimism.



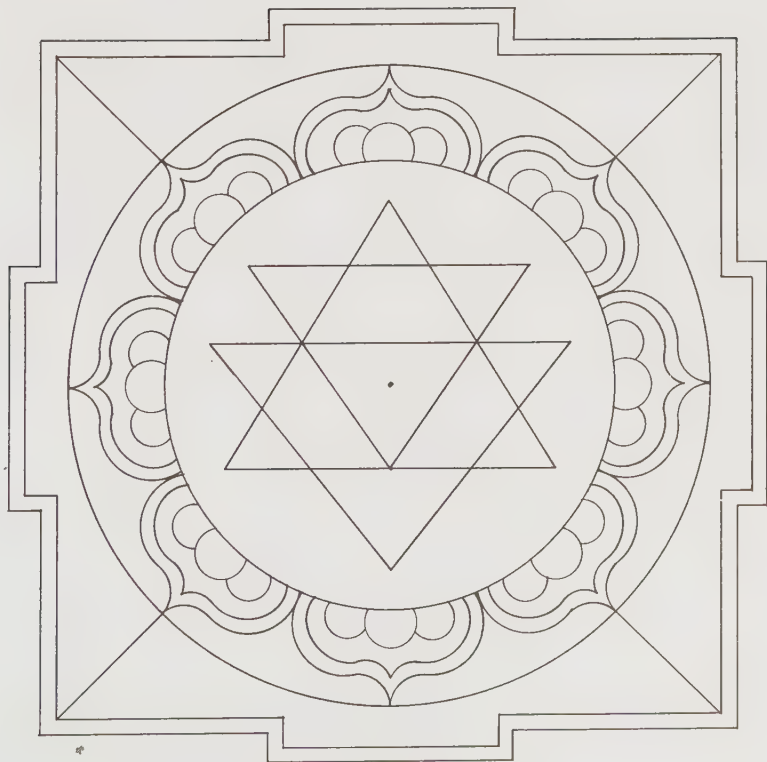
Mandala 33

Tvarita (Nitya Shakti). *Tvarita*, whose name means “swift,” is dark, youthful, and clad in new leaves. She wears a crest of peacock feathers. *Tvarita* quickly expands one’s abilities to learn and bestows beauty and fame. She reminds us that the process of creating something also transforms us.



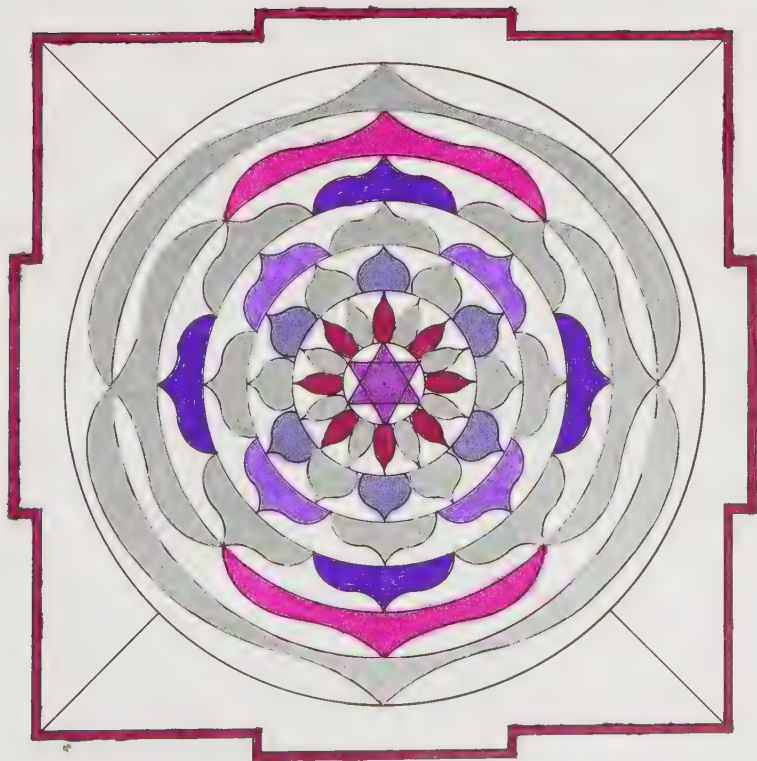
Mandala 34

Kulasundari (Nitya Shakti). Kulasundari, “beautiful heart,” gives the reward of esoteric knowledge. She is associated with the waxing moon. Kulasundari suggests that wisdom comes from taking a loving approach to life.



Mandala 35

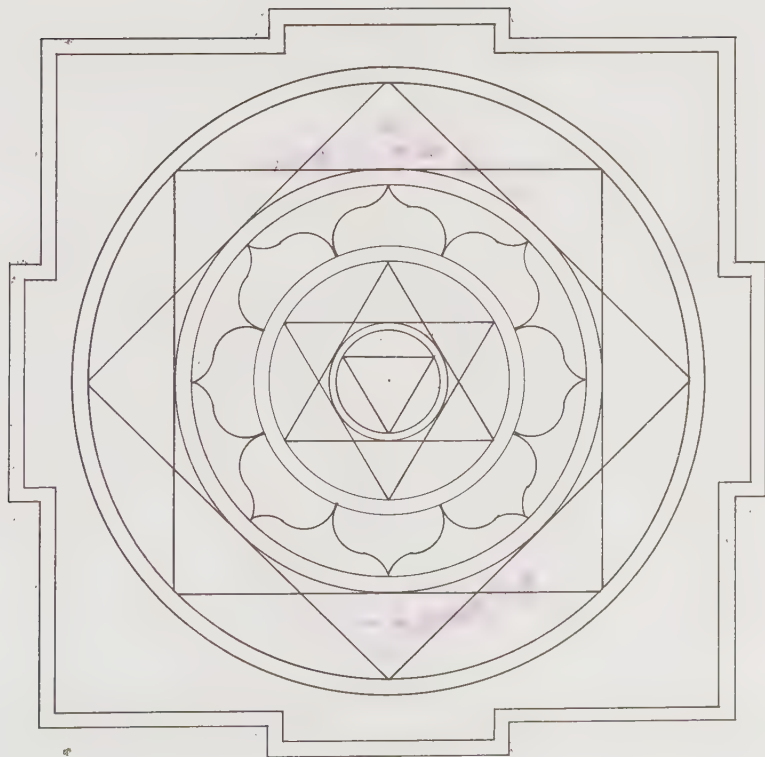
Nitya-Nitya (Nitya Shakti). Nitya-Nitya is a beneficent goddess of the waxing moon. She is dressed in red, like the dawn sun. Nitya-Nitya reminds us that our role as creators calls on us to witness, to acknowledge, and to accept our creations.





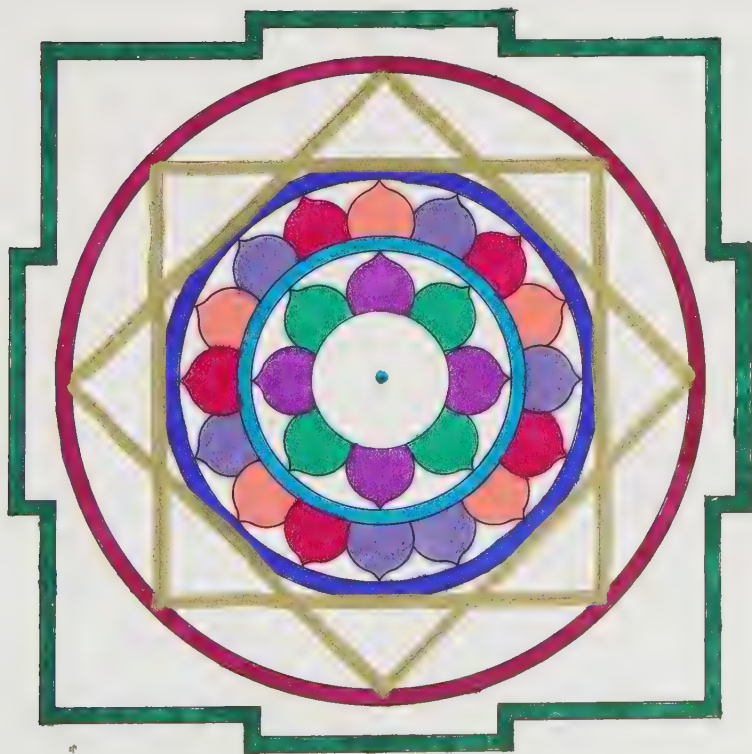
Mandala 36

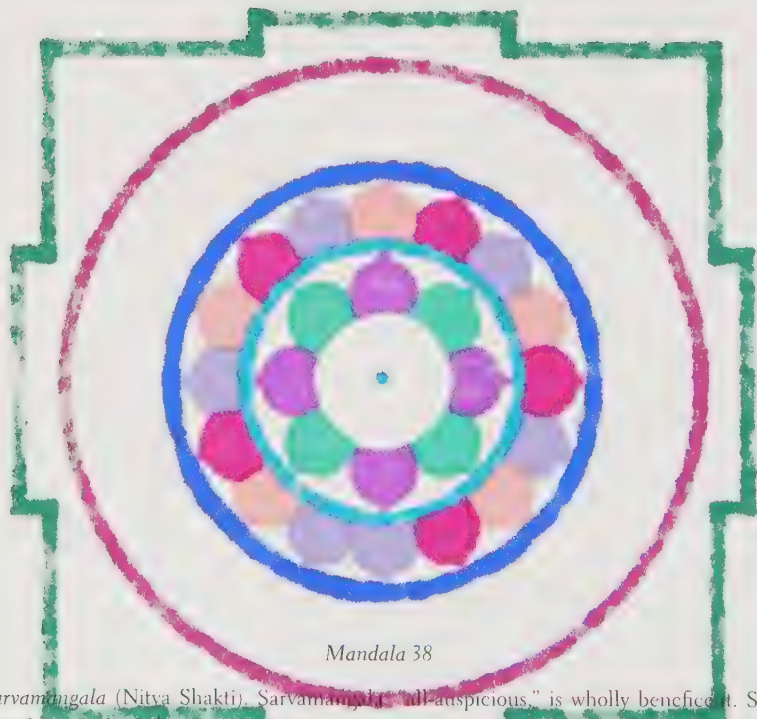
Nilapataka (Nitya Shakti). Nilapataka is sapphire in hue. She holds power over evil forces in nature and gives the ability to see through walls and to travel miles in an instant. Nilapataka presides over a phase of the waxing moon. She reminds us of the power of the unconscious.



Mandala 37

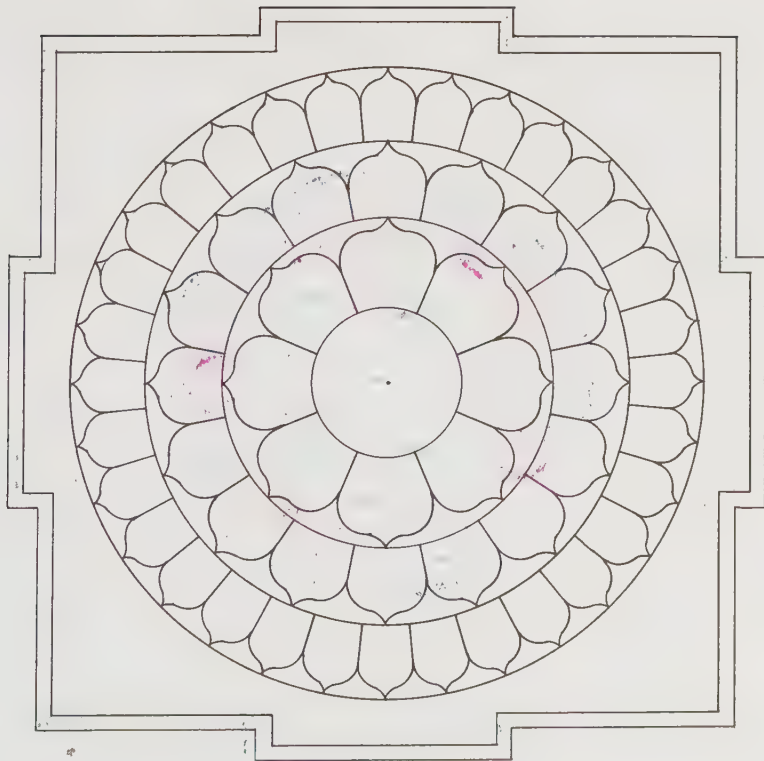
Vijaya (Nitya Shakti). Vijaya brings victories and prosperity. She suggests the gathering momentum of positive actions and is associated with the waxing moon.





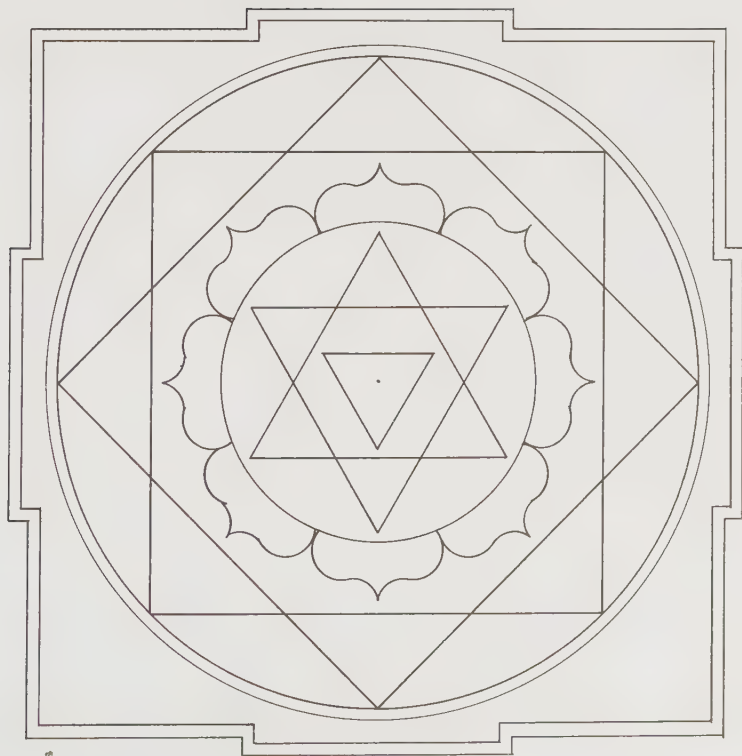
Mandala 38

Sarvamangala (Nitya Shakti). *Sarvamangala*, "all-auspicious," is wholly beneficent. She presides over the *kalas* (parts or digits) of the moon, the sun, and of fire. *Sarvamangala* reminds us of all that is lovely, orderly, and harmonious in the natural rhythms of the universe.



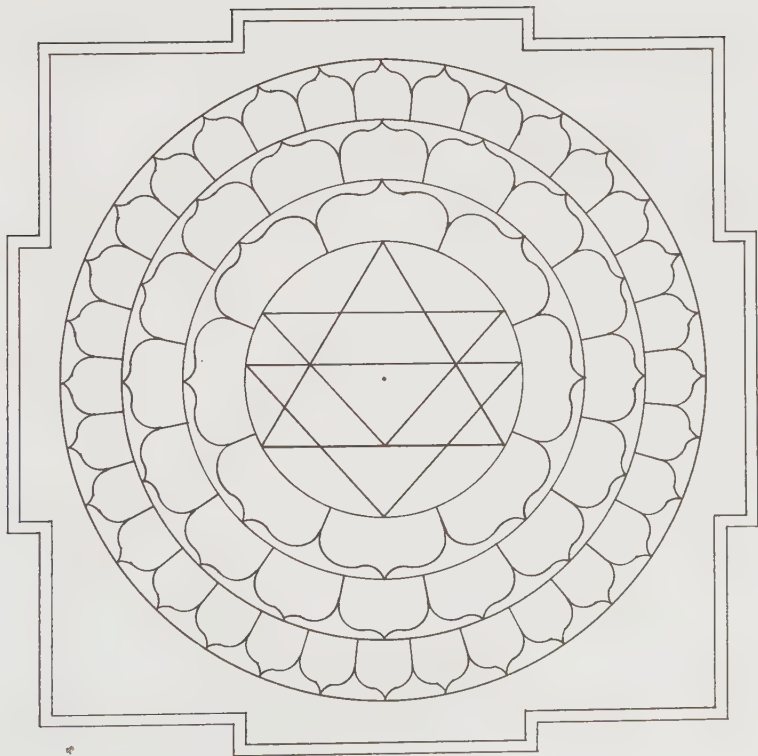
Mandala 39

Jvalamalini (Nitya Shakti). Jvalamalini, “garlanded with flame,” gives spiritually beneficial knowledge of previous births. She is associated with a phase of the waxing moon. Jvalamalini brings to mind the healing effect of making peace with one’s past experiences.



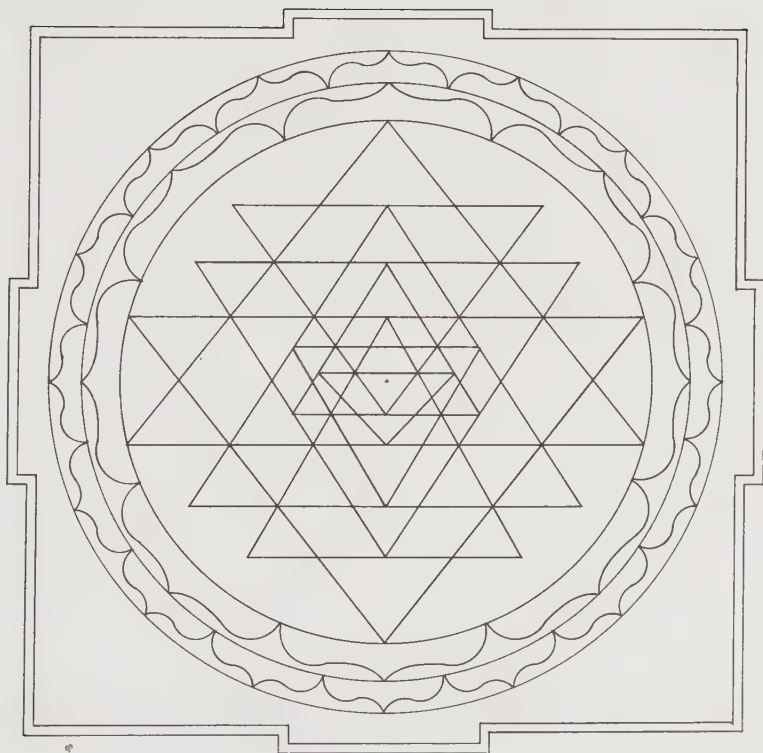
Mandala 40

Chitra (Nitya Shakti). Chitra, “variegated,” is dressed in a rainbow of colors. She provides that which is desired, and banishes fear as she presides over a phase of the waxing moon. Chitra calls attention to the peaceful feeling of completing a creative process.



Mandala 41

Adya Nitya Lalita, Great Goddess of Cosmic Time, divides herself into sixteen Nitya Shaktis (moon goddesses). As one of the Nitya Shaktis, Adya is the Nitya of the full moon. She resides in the center, or bindu, of the magnificent Shri Yantra. The fifteen Nitya Shaktis associated with phases of the waxing moon are positioned around the inner triangle of the Shri Yantra.



Mandala 42

The Tibetan Buddhist goddess Lhamo, reminiscent of Kali, holds a skull cup and rides her mule rough-shod, crushing “the host of passion.” She is a wrathful deity whose purpose is helpful. Her function is to tame and pacify all negative forces that, manifesting as activities and tendencies of the mind, bind us to the cycle of life and death.



Mandala 43

The goddess Tara is a kind protectress who brings you just what you need for healing, enlightenment, and protection.





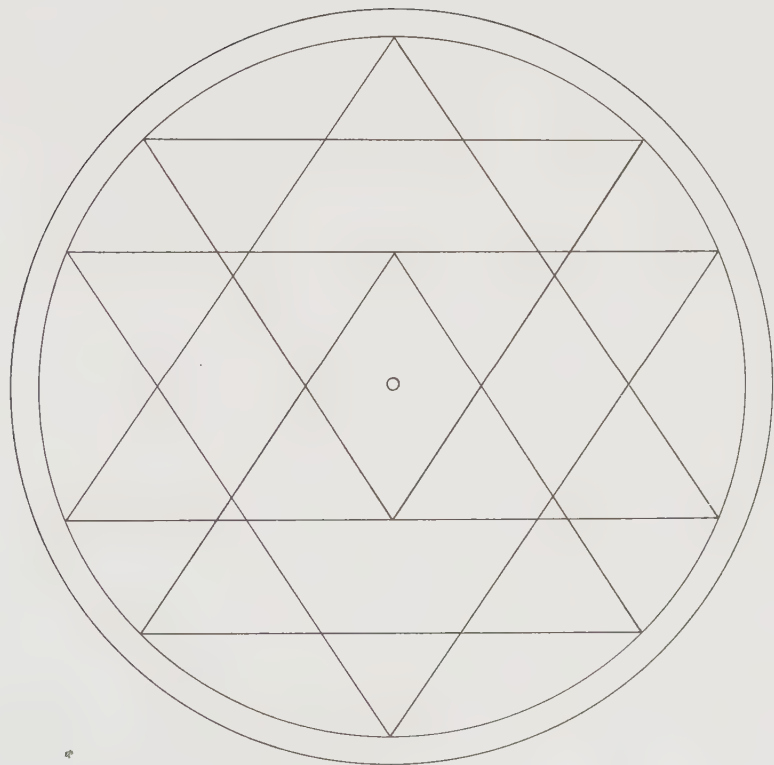
Mandala 44

Danu is a mysterious Celtic goddess associated with life-giving waters. She is ancestress of the mythic Celtic people known as the Tuatha de Danaan, “the folk of the god whose mother is Danu.”



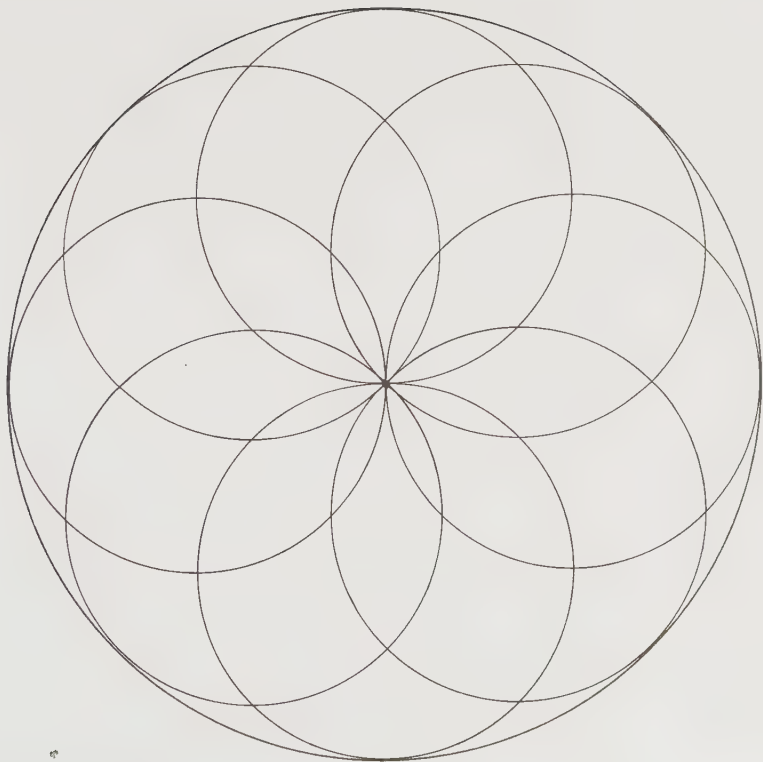
Mandala 45

Mandala of the Inner Diamond. The interpenetrating triangles suggest the merging of opposing forces into a unified design around a gemlike center.



Mandala 46

Mandala of the Graceful Flower. Circle drawing spins this graceful flower into the center of a design reminiscent of Islamic compositions.



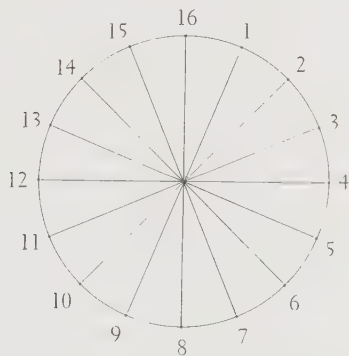
FOR THOSE WHO WISH TO DRAW A MANDALA

Circles have the special quality of gathering in, containing, protecting. A circle organizes whatever is inside it and establishes a sense of order. Circles are drawn from a center point, and even empty circles suggest their unseen center. Marking the center point in a mandala brings the whole design into harmonious relationship. With the assistance of simple drawing instruments that were technological marvels of the ancient world, it is possible to make the precise lines, measurements, and orderly patterns once used to call forth and express the essence of the Goddess. The mandalas for which drawing instructions are given are based on traditional designs that dazzle the senses and explode with visual possibilities, yet hold together within the ineffable gestalt of the circle.

You will need these materials: drawing pencil, eraser, ruler, and compass with screw adjustments. To help you get started, the last nine circles of the coloring section are blank. You will find it helpful to number in light pencil the points on these blank mandalas, as shown around the circumference of the circle in the basic grid presented here. Begin by making a similar basic grid for your mandala, using a straightedge to draw light pencil lines between opposite points on the circle (for example, between 1 and 9, 2 and 10, and so on). The center of the circle will be at the point where all lines intersect. Mark the center with a small dot.

Specific instructions for mandalas 47 and 48 appear opposite the blank circles. And finally, we've included seven extra circles as a basis for any kind of mandala you'd like to create, whether drawn geometrically or colored wildly outside the lines.

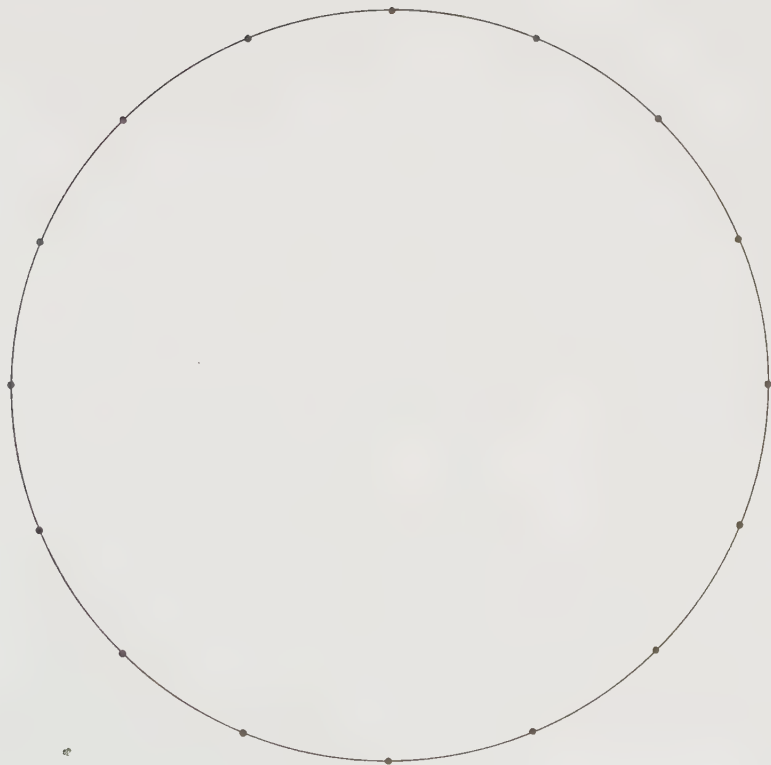
Remember: There is no right or wrong way to create mandalas. Let them serve as a way to express your sacred feminine.



Basic grid for drawing mandalas

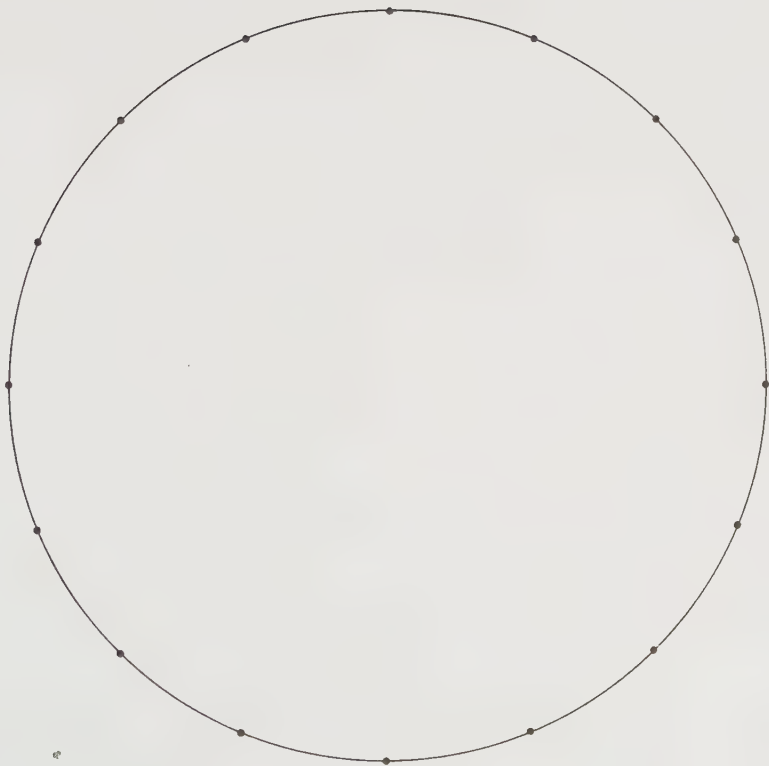
Mandala 47

Try your hand at drawing the *Mandala of the Inner Diamond* (mandala 45). Begin by drawing lines between points 3 and 13, 13 and 8, and 8 and 3. Next, draw lines between points 16 and 5, 5 and 11, and 11 and 16. From the intersection of lines 16–8 and 5–11, draw a line to point 2, and another to point 14. Now draw lines between points 2 and 14. From the intersection of lines 16–8 and 3–13, draw a line to point 6, and another to point 10. Then draw a line between 6 and 10. Mark the center point of your mandala. Place your compass point on the center and scribe a circle about one-half inch outside the circle given. Erase the penciled grid lines you do not want. Your mandala is ready for coloring.



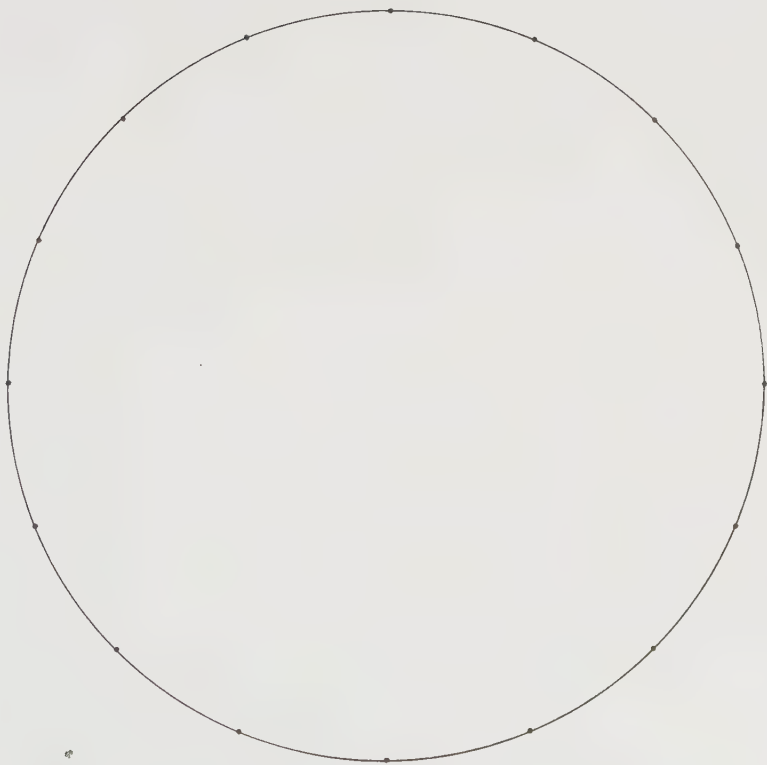
Mandala 48

Try your hand at drawing the *Mandala of the Graceful Flower* (mandala 46). Measure the distance between the center and point 4. Set your compass for half that distance. Place the point of your compass at the center point and scribe a circle. This is the inner circle. Place the point of your compass at the intersection of line 16–8 and the inner circle you just drew. Scribe a circle. Continue in the same way, placing the point of your compass at the intersection of line 2–10 and the inner circle. Draw a circle. Continue drawing circles from intersections of inner circle with lines 4–12, 6–14, 8–16, 10–2, 12–4, and 14–6. Erase grid lines. Your mandala is ready for coloring.

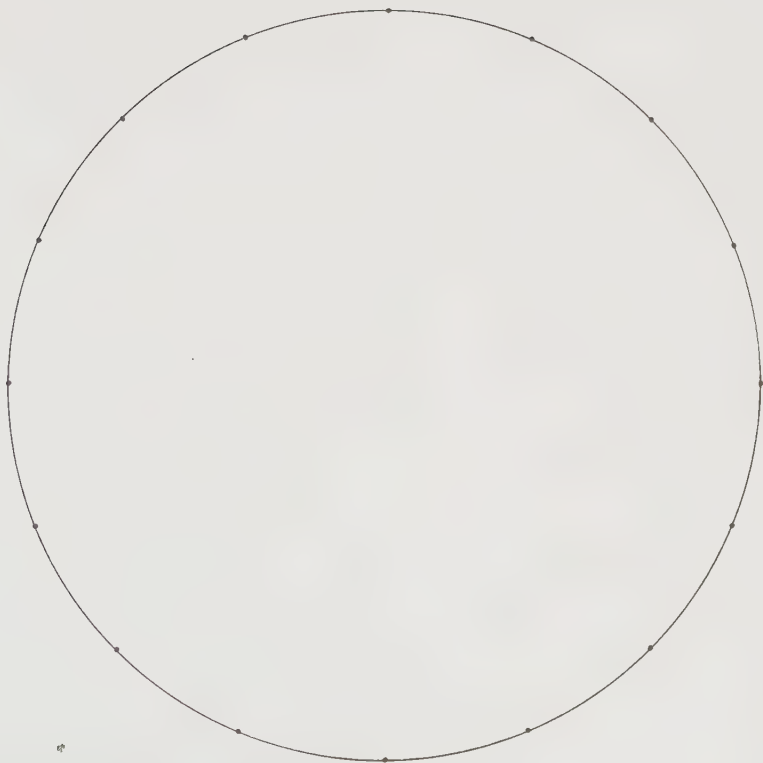


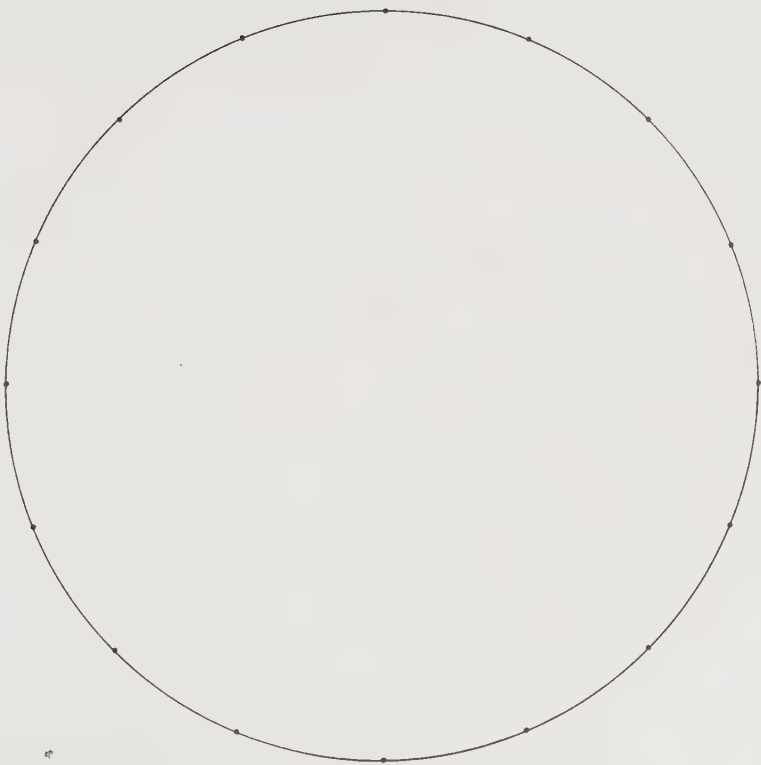
16

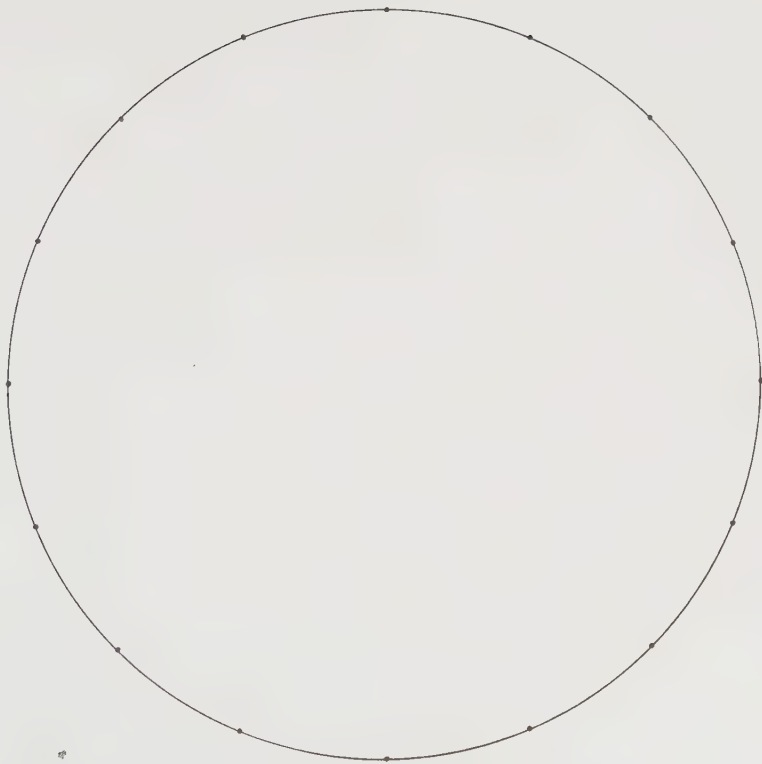
Using the skills you have learned in drawing mandalas 47 and 48, you can create your own design in the following blank circles.

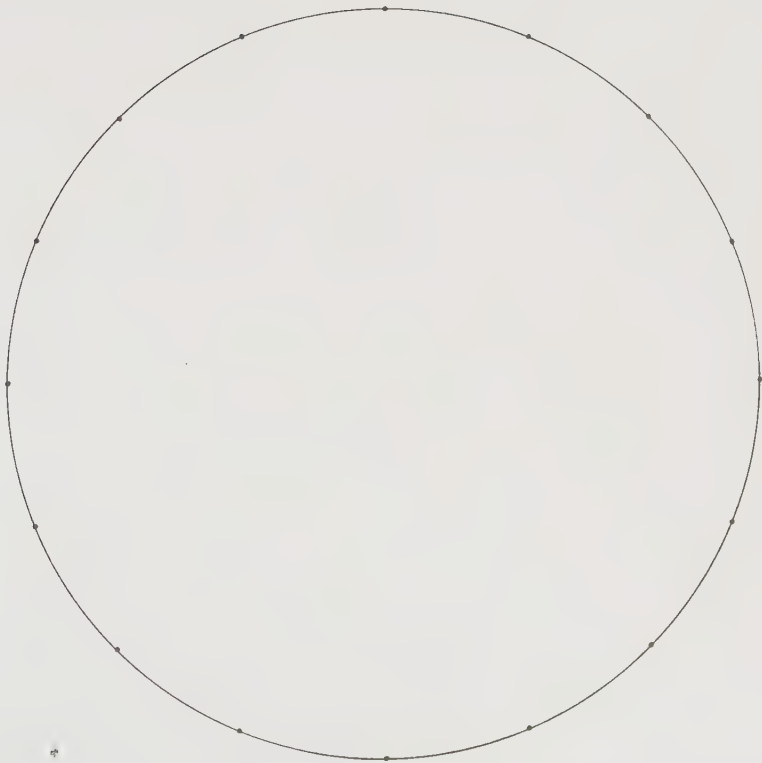


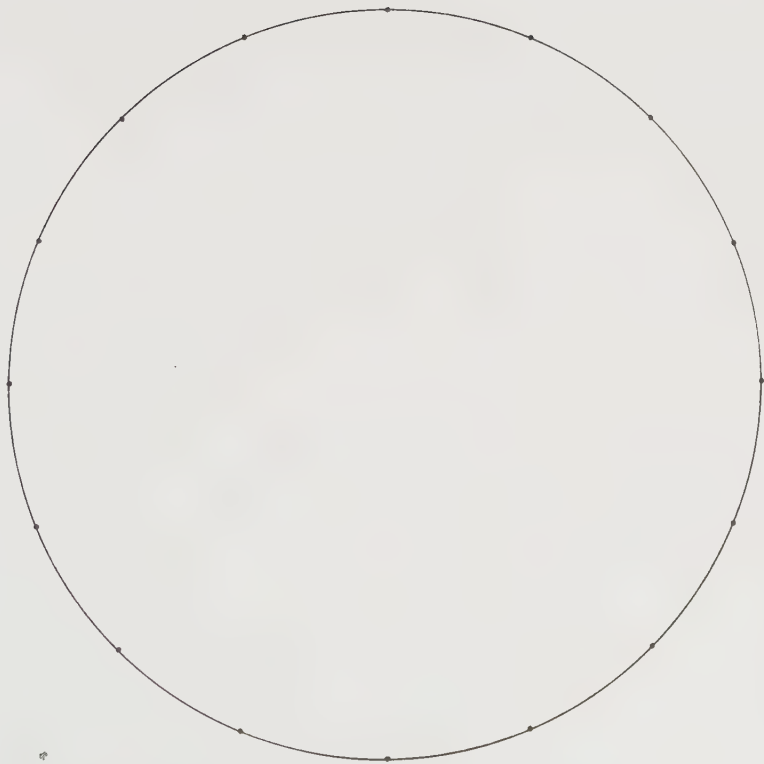
Create your own!

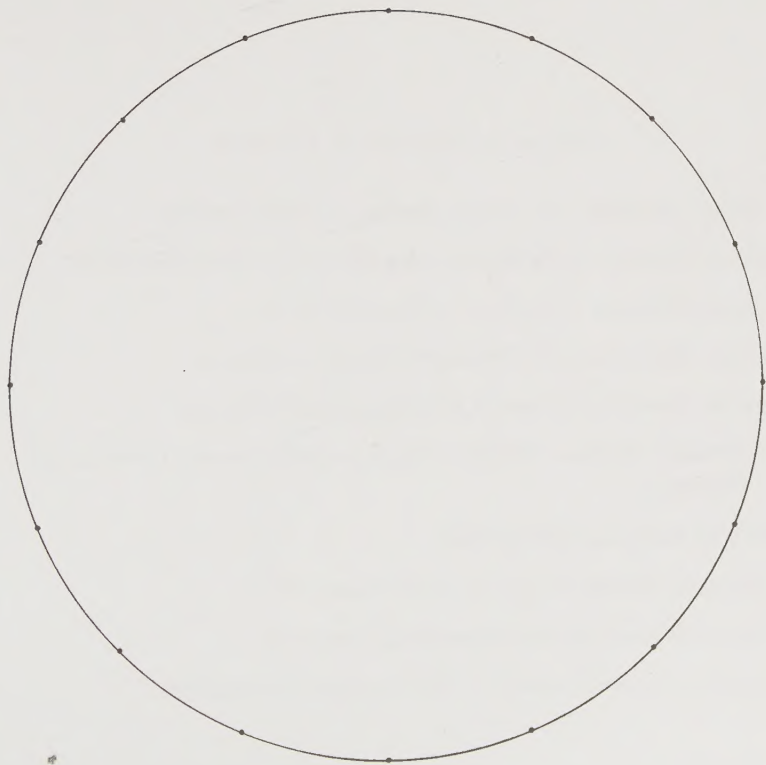












BOOKS BY SUSANNE F. FINCHER

Coloring Mandalas 1: For Insight, Healing, and Self-Expression

Coloring Mandalas 2: For Balance, Harmony, and Spiritual Well-Being

Coloring Mandalas 3: Circles of the Sacred Feminine

Coloring Mandalas 4: For Confidence, Energy, and Purpose

Creating Mandalas: For Insight, Healing, and Self-Expression

The Mandala Workbook: A Creative Guide for Self-Expression, Balance, and Well-Being

The Mini Mandala Coloring Book

Coloring for Balance: A Mini Mandala Coloring Book

Coloring for Insight: A Mini Mandala Coloring Book

Coloring the Sacred Feminine: A Mini Mandala Coloring Book

Coloring the circular designs known as mandalas is a relaxing and meditative activity that can be a pathway to personal growth. This book is a celebration of the sacred feminine in all its forms, from gentle and motherly to fierce and challenging. Using the archetypal imagery of the circle—appearing here in the form of organic shapes of nature, the curves of the female body, the womb and childbirth rituals, the circular turning of cosmic rhythms, and geometric designs conveying the primal energy of the goddess—these mandalas provide a creative encounter with the Divine as a female presence.



SUSANNE F. FINCHER, MA, is a Jungian-oriented psychotherapist, a board-certified art therapist, and an internationally known expert on using mandala making for self-exploration. Visit her website at www.creatingmandalas.com.

Cover art: Drawings by Susanne F. Fincher,
colored by Jennifer Devine

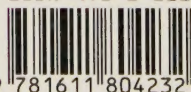
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